

THE NEW HEBREW TYPOGRAPHY

BY HUGH J. SCHONFIELD



DENIS ARCHER

THE NEW HEBREW TYPOGRAPHY

By
HUGH J. SCHONFIELD

With an Introduction by
STANLEY MORISON

and numerous Types designed
by the Author and drawn by
BERTRAM F. STEVENSON

LONDON
DENIS ARCHER
6 OLD GLOUCESTER STREET, W.C.1

*Printed in 12 point Bodoni
with titling in Gill Sans,
on Japon Vellum paper.*

First Published in 1932.

*Printed in Great Britain by
Ebenezer Baylis & Son, Ltd.,
The Trinity Press, Worcester,
and London.*

To my dear Parents, to whose
early training I owe my love
for the Hebrew language.

INTRODUCTION BY STANLEY MORISON

Unbending conservatism has achieved no typographical result more hampering to a community than the forcing of modern Hebrew into the strait-waistcoat of an alphabet five times as ancient as the type of the First Folio. In spite of the fact that the Roman and Greek alphabets—equally phœnician in origin—developed an interchangeable duplex series of signs, in their capitals and lower-case, most apt for the expression of varied emphasis, Hebrew has remained as it was when Nehemiah and Ezra published the Law. The Roman alphabet has developed, in its italic, a still more effective means of assisting the reader's instant understanding of distinctive parts of one harmonious setting. In full sight of these developments the Jews have maintained until to-day their original single-form alphabet of square 'capitals'. In the case of small and insular communities, such as the Copts and Ethiopians, such conservatism need occasion little surprise; but that a world-people should have preserved the jot and tittle of a script for two and a half millenniums is a remarkable phenomenon—a triumph, it must be allowed, for the conservative spirit, yet by no means a satisfaction of the purpose for which the alphabet is needed to-day, namely, the service of a community whose transactions have been expanded to infinity by the printing press.

Hence to-day the Jewish community, while retaining the old hieratic signs for its liturgies, needs to choose for its newspapers and its ephemera an alphabet of Roman equivalents for Hebrew sounds, or such a Romanised Hebrew as Mr. Schonfield suggests in the course of the following pages.

Either alternative must be shocking to the practising Jew; and at least startling to the Jewish free-thinker who works for a Zionist Free State in Palestine. Of the two alternatives, the least offensive, and, in many respects, the most practicable, is the suggestion put forward by Mr. Schonfield. There are many difficulties in the transliteration of Hebrew into Roman characters, certainly there are difficulties in the adoption of the forms shown in the appendix to this book; but these difficulties are not to be compared with those involved

page eleven

INTRODUCTION

in interring the whole of the manifestations of modern literature and commerce in the forms invented for the copying of the Torah.

To the Gentile it is permitted to regard the alphabet with the respect due to any servant of mankind, be it fellow-man, beast of burden or a tool of trade. Hence, the alphabet, howbeit not 'sacred', is respected rather for its function than for its origin—we respect the worker; we respect the alphabet only because it works.

The versatility and elasticity of the Roman alphabet is due to its power of adaptation to the infinite uses of modern work which have multiplied since the Renaissance when our letter forms were finally settled. Roman type was used in printing in the year 1464. Italic appeared in 1500 and the next century saw these two used as complementary forms just as capitals and lower-case had been combined under Charlemagne.

Hebrew had its Ezra, but it never had an Alcuin; it never came under the geometrical discipline of craftsmen of the quality of the Roman inscription-cutters. As a consequence, Hebrew is in a worse position than the Roman minuscule was in the early days of the Renaissance, and modern typefounders are compelled to imitate this script. But the printing press is a machine, the hand-mould is a machine; it is against the nature of the mould and of the press to produce a satisfactory imitation of any scribe's handiwork. Thus no Hebrew printing of any definite æsthetic value is possible until Hebrew type looks like type—until Hebrew type emancipates itself from the influence of the scribe. Just as the Roman letter which we now use is not a written thing, but an engraved thing, Hebrew script must be transformed by the hand and tool of the engraver. If this had been done, let us say, by Gerson Soncino, in association with the creator of the finest Roman fount of all time, Francesco Griffo, Hebrew typography might long ago have been comparable with Roman. The fact is that the Jew *qua* Jew has not yet come of age typographically—his position is analogous with that of Adolph Rusch of Strassburg who, *circa* 1463, was faced with the decision whether or not to adopt the first of all Roman types. It is time that the Jew became a whole-hearted printer. For the question to which Mr. Schonfield addresses himself is no æsthetic one. Its urgency is emphatically not æsthetic, but practical—political, if you will. There is no prospect for the future of Hebrew—in spite of all the prayers

INTRODUCTION

and propaganda—if none but the traditional signs are used, and there is none for the future of Gaelic unless the respective alphabets are equally capable of performing the work which the Roman alphabet discharges with ease. In other words, both Hebrew and Gaelic must be equipped with capitals, small capitals, lower-case and italic capitals and lower-case.

This is obviously no question of taste. Mr. Schonfield is far from being an artistic meddler, desiring to bring Hebrew into closer touch with the *neue Sachlichkeit* or any other species of ‘toy’ modernism. The new alphabets rather are put forward without any artistic purpose, and without any artistic support. Those to whom they are addressed, namely, Hebrew scholars and writers, Hebrew printers and publishers, Hebrew type-designers and type-founders will realise that the sole appeal is to reason.

In the past calligraphical revolutions have been made possible by the exercise of authority. When Alcuin and the Tours Benedictines perfected their majuscule and minuscule alphabets, they were not merely sanctioned but imposed by the Emperor Charlemagne, as a matter of authority. It was natural, too, for the scribes of the Benedictine Abbey of Monte Cassino to secure the backing of the abbot who naturally secured obedience to his authority. In the Renaissance the authority was not that of either king or abbot. Those who led the Renaissance forward to a revived Caroline script were rationalists possessing no authority but the sufficiency of their own reasoning to prove that the *scrittura humanistica* was a more efficient tool for the expression of their thought than either the text, pointed or rounded, or the vernacular cursive; all these scripts they stigmatised as ‘Gothic’. We know to-day that these pointed and rounded texts are perhaps the most homogeneous and beautiful scripts that have ever been evolved. No judge of the beauty of calligraphy would prefer the slightly-built Roman to the full-bodied Gothic; and no dispassionate observer would regard an alphabet which combines such heterogeneous shapes as *x* and *s*, or that can tolerate such similar letters as *c* and *e*, as anything like a perfect alphabet.

With all these shortcomings, however, the Roman alphabet is not merely in possession, but it is in possession by right of conquest. The conquest was not made possible, or even expedited, by external authority; the victory of the Roman letter was due to its inherent flexibility and rationalism. It may be

INTRODUCTION

too much to hope that Mr. Schonfield's designs are free from shortcomings but his reasoning seems to me to be objective and sound. Doubtless there will need to be very considerable modification in his alphabets before they can claim comparable virtues even with the Roman to which the Gentiles are accustomed. It seems to me, in any event, that the least happy of the author's inventions are no more complicated than the humanistic lower-case g.

Sympathetic attention to the following pages is invited from all those who are concerned, directly or indirectly, whether by motives of politics or of religion, with the forwarding of Hebrew culture or with the problem of Jewish nationalism—that most urgent of Continental-European non-economic anxieties.

AUTHOR'S FOREWORD

In submitting to the Jewish people and to all who are interested in printing and palæography my new Hebrew types, I have in my mind's eye a vision of Hebrew presses in a free Jewish State turning out volume after volume, vieing in typographical excellence with the best work of any other country; of Hebrew newspapers with columns of well laid out matter and advertisements fitly displayed; of a cultural and commercial advancement in the world of print equal to that which Jews have made in other directions. As a step towards the realisation of that vision I offer this contribution; it has been a real labour of love, and I shall never regret the long hours spent in the creation of the designs.

I have felt impelled to undertake the task because of its urgency, and because no other has come forward to point the way. I make no claim to perfection or finality, but have only sought to bring the chaos into some sort of form and symmetry, and to provide a foundation upon which others may build. It is too much to hope that my ideas of what Hebrew Typography should be will meet with universal approval. Indeed, I anticipate antagonism and deprecation in certain quarters; but I ask those who sit in judgment, before they condemn, to consider not that I have been froward enough to tamper with sacred symbols, but that I have aimed at dignifying Jewish craftsmanship and promoting the more general use and appreciation of the Hebrew tongue. There will be elders who are young enough to see the value of my innovations, but it is to youth that I appeal inviting them into the nobility of letters which inculcates those higher qualities which make men honourable and therefore deserving of freedom.

In my Essay, I have refrained as far as possible from technicalities, and have made no attempt to deal in detail with the past history of the Hebrew alphabet or with early Hebrew printing. Those who are competent will be able to read between the lines, and may rest assured that I have had access to and

page fifteen

FOREWORD

have carefully studied the recognised authorities. I have deliberately striven in the spirit of the foregoing remarks to place my arguments on a sociological plane.

I cannot pay too high a tribute to the artistic abilities of my friend Mr. Bertram F. Stevenson, who has given his time and skill without thought of reward to drawing the alphabets as I created them. Without his faithful co-operation and lettering experience I do not know how I should have succeeded in presenting my case with that pictorial detail which was so essential. The fact that he was entirely ignorant of the Hebrew language added greatly to the difficulties of his task, and makes his achievement the more remarkable and praiseworthy.

I have to thank many friends, too numerous to name, who have encouraged me in my intention to produce this book, but I particularly wish to acknowledge the kindness of that veteran Hebrew scholar the Very Reverend Dr. Moses Gaster for giving me access to his early Hebrew printed books and for supplying from his collection a rare example of a Hebrew type with its manuscript exemplar, which I have used as a frontispiece. Equally do I appreciate the courtesy of Mr. John Meerloo for placing at my disposal an excellent range of modern Hebrew type specimens of the Berthold foundry, some of which are illustrated in the text.

When the book was already in the press, Mr. Stanley Morison the well-known typographical expert, to whom I had written, expressed himself so strongly in agreement with the theory of my work that I was emboldened to ask him for an introduction. His ready consent in the midst of his multifarious activities has placed me greatly in his debt. He has lent to my own arguments a weight of authority, without which they might have been more open to adverse criticism from those who require to be convinced of the necessity for a new Hebrew Typography.

May, 1932.

THE NEW HEBREW TYPOGRAPHY

“New types must speak afresh. They must be creative, too: to hold too fast to tradition is often to produce work that is academic.”

1 At no time since the invention of printing by movable types has there been such a widespread interest in the subject of typography as there is to-day. The demand for fine books has reached unprecedented proportions in recent years, and shows no signs of diminishing. The *de luxe* edition may not always fulfil its claims from the expert's point of view; for expensive materials and artistic typography do not necessarily make a fine book. But it is all to the good that the bibliophile is being told the name of the type, as well as the kind of paper and binding, which have been used in the preparation of his treasure.

Modern book production has not called for the creation of many new type-designs; for legibility, not novelty, is the principal requirement, and any deviation from the traditional forms of the letters must be judged by this test. Nevertheless, a number of original designs of great merit have been cut, as well as some beautiful revivals of the work of the early master-typographers. But in a less æsthetic connection, also, there is a greater public interest in typography. In commerce, type-design has become a factor which cannot be neglected. Every business man who uses print is aware that type-faces set up an association of ideas in the mind of the reader of his announcement. They can suggest age, dignity, strength, or any other quality. And if the type conveys the wrong impression much of the value is lost. Typographical influence is, indeed, more subtle than that of an illustration, for it enters into the very text of the message, and the impression for good or ill is registered more powerfully, because unconsciously, in the reading of it.

The rapid growth of printed salesmanship has therefore been responsible for
page seventeen

THE NEW HEBREW TYPOGRAPHY

the chief typographical developments in recent years. Most of the new designs have been in display types, that is, types used for headlines and sub-titles more particularly in advertisements, as distinguished from the text proper. Business men have now been familiarised with a wide range of these display types by means of specimen books supplied by printers for their guidance.

The place of typography in the commerce and culture of our twentieth century civilisation is seen, therefore, to be no insignificant one. The printed word being the principal medium for the communication of thoughts and ideas, the correct emphasis, proportion, and rhythm of the letters becomes of vital consequence. The business man and the propagandist who will take some trouble to acquire a knowledge of typography will place himself in a very advantageous position.

And if the subject is of such importance to the individual, it is much more so to the nation. A people without an adequate typography is gravely handicapped in the economic struggle, and is denying its members the means of competing on equal terms with their neighbours. Such a people is but imperfectly equipped to sustain its own culture, for typography is the oratory of letters and is potent to play on the emotions, sway opinions, charm the senses or rouse to action; it is an effectual instrument for raising the cultural level of the masses. It is this cultural and propagandist function as distinct from the purely utilitarian which may be claimed as the principal typographical discovery of modern times.

It is a matter of printing history, of course, that the finest examples of the typefounder's art have been produced under the influence of great cultural movements. It is also well-known that the psychology of a people is manifested in its typography: compare the characteristic types of France and Germany. How is it, then, that neither cultural development, nor racial psychology, have left their mark on the Hebrew letters?

That is the phenomenon which has to be explained, and is one of the reasons for the contribution offered in the present volume.

2 There must be few, even among non-Jews, who are ignorant of the modern Hebrew revival, or who are unaware of the transformation which the sacred tongue has undergone in order to fit it to become the medium of Jewish self-expression in the world of to-day.

THE NEW HEBREW TYPOGRAPHY

It is not alone that the Hebrew vocabulary has been enlarged in order to cover the whole gamut of modern ideas and activities; its very quality has been altered. In the words of Nahum Sokolow, the veteran Zionist leader, Hebrew "has become independent of quotations." The shackles of the past, however silken, have been shorn away. No longer, as used to be customary, need the Jewish poet or man of letters decorate his creations with choice phrases drawn from Israel's ancient literature, sacred and sapient. He may, and does, find outlet for his genius in new forms which for surpassing beauty and eloquence vie with anything that the past can show.

Hebrew, writes Shalom Spiegel, "has been forced from the narrow confines of exalted utterance, from the Sabbath limits of choice usage, from the atmosphere of rigid solemnity, from the resounding notes of a 'trumpet of brass'. No longer is it a cathedral of unearthly height, but a homelike cottage for daily use.

"Hebrew in Palestine is no longer a language of abstractions, anæmic, unimpressible, unresponsive to current needs and experiences. It has recovered its faculties—its sight and its hearing, its senses of touch and smell, its capacity for motion. Again it pulsates, and plays up and down the whole colour-scale of life."*

But while this panegyric is fully justified, and it is true indeed that the Hebrew language has burst the bonds of the traditional spirit: it is not yet free. For Hebrew is still in bondage to the letter. Those age-old characters, in which the sacred scrolls have been penned so patiently and exactly by generations of scribes, still shackle it with their metallic counterparts. In the fifteenth century, when "the early printer was only accounted successful in so far as he was able to produce a close imitation of the written books,"† such a following of manuscript exemplars was entirely justified. But there is no justification for the continuance of these archaic forms, which are often—quite literally—a blot on Hebrew print. Only the free hand of the scribe could make them tolerable. Hardened into type they are cumbersome in the extreme. To talk,

* *Hebrew Reborn*, p. 12.

† Francis Meynell, *Typography*, p. 11. By the kindness of The Very Reverend Dr. Moses Gaster I am able to illustrate from his collection a page from an early Hebrew printed book together with a leaf from the manuscript imitated in designing the type. See *Frontispiece*.

THE NEW HEBREW TYPOGRAPHY

as does for instance the prospectus to the Chief Rabbi's *Pentateuch*, of "the clear and beautiful *Letteris* type" in which it is printed, is absurd; it is doubtful whether either of these adjectives is merited; yet it compares very favourably with many others. But compare it instead with the Roman type of the accompanying English translation, and its imperfections are at once seen. This is, of course, an exaggerated comparison, for the square Hebrew characters partake of the Gothic tradition of the black-letter, only to-day being slowly driven from its ancient stronghold in Germany.

The present Hebrew typography differs in no essential feature from the earliest printed forms of the fifteenth century. The letters still hover between the capital and the lower-case, belonging strictly to neither. A true lower-case might have evolved from the MSS cursive scripts, but the rigid prescriptions which governed the formation of the characters in the Torah scrolls exerted too powerful an influence to permit of this development even for secular usage.* The nearest approach was the Rashi script, so-called after the great Commentator, 1040-1105. (*See Plate I below.*)

על פי מדינתו ועונו ונפלותו של בעל הרחוק, כי ביום חצר העירי' וטובו וקברו החזיו' לראש בני' ונקלו מורס גדולים, עליונים
למעלה והשפיע בלחצות חסדי חסדים, ויחזר להם ולחיים וזו ופיקוק, המור ברקס, ולפיהן ישיב יצועה מוטע חוסס עברס, נסס
ונפלות. לזו, כי היום ההוא גדול ומר בטווס ונעל לחסיב, והתברכו בו ברכות טווס ונדרוית האוטסס. מל' זו, כי יחדי טהבטה כה יעטה
ביום ההוא קדמה ונדרוית, מור ורוית, מורוית חלייט, וקבע חת קובעיהיט, זה נכבר היום, עוד היום גדול, בכל טעה וטה, לקבעיה
קאח דר, וכמות, לעיד בבניי, נכון למועדי קייל, בחגס ובמועדיט, וכן יחיס טובים לישראל ודרבנן, כחוסה ופורס, מר ביוס
ההס לפנים בישראל, ילח טפע, ונארוס טלח, ויטוהו על היס, ככה יעטה קובעיהיט, כוס יצועה, בהגיע תור והו נכוי סר ונאוס, ויחזיר
להס חוה, ויחזיר נדרייט, ויחזירס רחבי ידס, ויחדי טעה בטעה הולך ולמה העה ונדרוית, ואלח המורויה, בכל העולמות, כרוס עז ותעלותות,
וכן בכל ברכות הטבח וההדרמה להי חמורה, טוב וחסר ייעטעה ועין הברכות, ופסי זכרון חסדי הי' מר עטה ללדיקס פרטיס ומבו

PLATE I

In Hebrew typography a differentiation of values is impossible. The tendency towards squareness has become if anything more pronounced, with a consequent retarding of flow. The colour remains definitely on the black side in horizontal bands which fail to coalesce into a uniform grey mass on the page, as good type should do. Finally, there is an entire absence of expression, so that suitability, the selection of a typeface for its appropriateness to the subject-matter, is out of the question. In fact modern Hebrew typography is deficient in the most elementary and vital requirements of the printer's craft.

* "Our sages have forbidden the writing of even one letter without an exemplar."
Megil. 18b.

THE NEW HEBREW TYPOGRAPHY

To the European-Jewish eye the characters convey an impression of the grotesque, and as a consequence the tendency has not been towards increased legibility, but towards exaggeration and adornment; a pseudo-Arabianism—weaving the letters into a design—is specially noticeable in titles and colophons. (*See Plate II below.*)



PLATE II

Such a state of affairs, whatever its causes, would have been sufficiently deplorable if there had been no Hebrew renaissance. How a book-loving people like the Jews* could so long endure to have the treasures of their national literature reproduced in such unlovely forms it is difficult to imagine. Yet there is no gainsaying Jewish passivity towards the great cultural aid of fine printing, the so-called "art of writing with many pens". Hebrew book-production still awaits its Bezalel.

Looking back on Jewish history it is not so difficult to understand why the past was so barren of progress. Intense and sustained persecution, the suffering of innumerable civil disabilities, threw the people back on their traditions, and to make changes in the time-honoured and almost sacred form of the letters would have been considered vandalism and sacrilege. Those two mighty movements of the Renaissance and Reformation "had passed without any visible or particular influence upon Jewry, while Europe was awakening as if from sleep, gulping the delights of the new life with zest."†

Even the Christian humanists, who so strongly influenced European typography, and many of whom like Reuchlin were keen students of Hebrew learning and palæography, failed to make any impression on Hebrew typography.

* The saying of Samuel David Luzatto (1800-1865), the eminent Jewish philologist, is apposite: "If Satan himself were to come to me with a request for a manuscript to publish in Hell I would kiss his hands and fulfil his every wish."

† Spiegel, *Op. cit.*, p. 53.

THE NEW HEBREW TYPOGRAPHY

On the one hand the tradition was too hide-bound, and on the other the Qabbalistic and occult doctrines derived from the forms of the square characters* were too seductive.

Coming down to a later period we meet with the *Haskalah* 'enlightenment' movement of the eighteenth century. The *Maskilim* aimed at the emancipation and eventual assimilation of the Jewish people through Hebrew; they "used Hebrew to decoy the Jews into the foreign world and the foreign language." They were the real fathers of modern Hebrew literature, although with them it was only a means to an end, and that end quite antagonistic to Jewish cultural separatism. They published the first secular Hebrew periodical, *Hameassef* 'The Gatherer'. Surely the leading spirits of this movement might have been expected to modernise Hebrew printing and typography, to introduce to the Ghetto-dwellers something of the grace of European book-production. But if they ever thought of so doing, which is unlikely, they were deterred by the possible effects of such a radical change on the tender susceptibilities of the traditionalists. It would be going too far, and would only bring upon themselves a storm of pious denunciation. The time was not yet propitious. Nevertheless, the *Haskalah* movement did discover a new use for the Hebrew language; it enriched it with the ideas of the non-Jewish world. Hebrew joined the devotees at the shrine of Reason.

The *Maskilim* had raised acutely the problem of Jew or Man. "Be a Jew in your tent, and a man abroad," advised J. L. Gordon. But the chief prerogative of manhood, his individuality, was denied to the Jew. The ideal of all nations, the Jews included, being merged in a universal brotherhood was well enough; but the *Maskilim* found that by denationalising themselves as Jews, they had only renationalised themselves as Germans or Frenchmen, and the transfer of loyalties was neither convincing to themselves nor to their adopted countrymen. The world was not ready for the Utopian experiment demanded of it, with the inevitable result that in the nineteenth century a Jewish reaction in favour of nationalism set in.

Jewish nationalism, or Zionism, succeeded the *Haskalah*, and ready to the

* These characters called *ketab ashshuri*, Assyrian writing, are said to have been introduced for the Torah scrolls by Ezra to distinguish from the old Hebrew employed by the Samaritans. *Sanhed.* 21b-22a. The *ashshuri* is derived from Aramaic script, while the old Hebrew derives from Phœnician. The latter was revised by the Maccabees and later revolutionaries for their coinage.

THE NEW HEBREW TYPOGRAPHY

hand of the Zionist propagandists was the keen edged sword of modern Hebrew which the *Maskilim* had sharpened for quite another service. It had been wielded in the cause of Jewish assimilation, now it was to be turned into a ploughshare for the soil of a Jewish homeland.

From Zionism again it might be expected that the great untouched task of shaping anew the Hebrew letters for the high end of Jewish cultural elevation would be taken in hand. Tradition relates that the first national leader of Israel had put crowns upon the sacred characters. Who would be a second Moses by dignifying Hebrew typography?

Unfortunately, hitherto, the Zionist barque has been too storm-tossed on political seas to give much attention to this crying need. But the time is now ripe for something concrete to be attempted. Otherwise what becomes of this new-born language of the cottage and the field, this tongue which has found its tongue again in the mouths of the Jewish colonists in Palestine? Will not the letter quench its spirit? Can it be perpetuated by the cold ungenial press-work of the past? Will not the eyes of the free-born children of *Eretz Yisrael* become dimmed with poring over illegible pages as any Ghetto-born? Necessity, the mother of all invention, must travail for this language, and bring to birth new type-designs in which its literature may worthily and legibly be set. Bialik is the national Hebrew poet; he is also a printer and publisher. But Bialik the printer at his Press in Tel-Aviv has no Hebrew type capable of giving accent to the outpourings of Bialik the poet. The singer of the Jewish renaissance comes before us clad in grave-clothes.

In making these strictures I am fully aware of the very praiseworthy efforts of some of the great Continental typefoundries, among whom I would specially mention the House of Berthold of Berlin whose Hebrew type-books are excellently produced, to render the old characters as elegant and serviceable as possible. And in this connection mention must also be made of the work of the Monotype Corporation of Great Britain, who at very great expense have provided Hebrew matrices for the most modern of printing machinery. But of what use are such efforts when in Europe and America, leaving Palestine out of account, the Yiddish papers, which of course employ Hebrew type,* with few exceptions still dish up an unsavoury mess of ugly letters and shoddy

* See Plate III, page 24.

די צייט

ברייטנס אייד
אלט לעצטע נייעס

עלע וויכטיגסטע
אירישע נייעס

פון דער גאנצער וועלט
די אינטערעסאנטסטע

טארעספאנדירטע
פון רוסלאנד

און
ארץ ישראל

און פון אנדערע לענדער.

די שפאנסע
שילדערונגען

ערצעהלונגען
הומארעסקען

און די וואונדערבארסטע
ראמאנען

די אינטערעסאנטע
הומארעסקען

לעזער יעדער טאג
און די צייט

רעס
בל

אונטערשטע, סאטירישע, אומפא-
העלפער און באלדערער

אלץ וואס ערשיינט אין
די צייט

אמאקסעס פון, טאג
לעזער יעדער טאג

פארנעם אויך נים צו
לעזער יעדער טאג

די אכטענד נייעס

האט אן די אינטערעסאנטע
אירישע שפאנסע, וואס האט
יידן און אירישע.

וויכטיג פאר די אירען און
וואלאנטאסטא און לייטא

און אירען און לייטא
און אירען און לייטא

און אירען און לייטא
און אירען און לייטא

און אירען און לייטא
און אירען און לייטא

בעסעם לאנדאנער מוהלים

מוהל י. כהן
28, HAVERING STREET,
Commercial Road, E.1
Phone: East 6082

מוהל חוזה ש. סמאל
בעסעם לאנדאנער מוהלים
בעסעם לאנדאנער מוהלים

מוהל י. כהן
28, HAVERING STREET,
Commercial Road, E.1
Phone: East 6082

מוהל חוזה ש. סמאל
בעסעם לאנדאנער מוהלים
בעסעם לאנדאנער מוהלים

מוהל י. כהן
28, HAVERING STREET,
Commercial Road, E.1
Phone: East 6082

מוהל חוזה ש. סמאל
בעסעם לאנדאנער מוהלים
בעסעם לאנדאנער מוהלים

מוהל י. כהן
28, HAVERING STREET,
Commercial Road, E.1
Phone: East 6082

מוהל חוזה ש. סמאל
בעסעם לאנדאנער מוהלים
בעסעם לאנדאנער מוהלים

מוהל י. כהן
28, HAVERING STREET,
Commercial Road, E.1
Phone: East 6082

מוהל חוזה ש. סמאל
בעסעם לאנדאנער מוהלים
בעסעם לאנדאנער מוהלים

מוהל י. כהן
28, HAVERING STREET,
Commercial Road, E.1
Phone: East 6082

מוהל חוזה ש. סמאל
בעסעם לאנדאנער מוהלים
בעסעם לאנדאנער מוהלים

מוהל י. כהן
28, HAVERING STREET,
Commercial Road, E.1
Phone: East 6082

מוהל חוזה ש. סמאל
בעסעם לאנדאנער מוהלים
בעסעם לאנדאנער מוהלים

מוהל י. כהן
28, HAVERING STREET,
Commercial Road, E.1
Phone: East 6082

מוהל חוזה ש. סמאל
בעסעם לאנדאנער מוהלים
בעסעם לאנדאנער מוהלים

מוהל י. כהן
28, HAVERING STREET,
Commercial Road, E.1
Phone: East 6082

מוהל חוזה ש. סמאל
בעסעם לאנדאנער מוהלים
בעסעם לאנדאנער מוהלים

מוהל י. כהן
28, HAVERING STREET,
Commercial Road, E.1
Phone: East 6082

מוהל חוזה ש. סמאל
בעסעם לאנדאנער מוהלים
בעסעם לאנדאנער מוהלים

מוהל י. כהן
28, HAVERING STREET,
Commercial Road, E.1
Phone: East 6082

מוהל חוזה ש. סמאל
בעסעם לאנדאנער מוהלים
בעסעם לאנדאנער מוהלים

מוהל י. כהן
28, HAVERING STREET,
Commercial Road, E.1
Phone: East 6082

מוהל חוזה ש. סמאל
בעסעם לאנדאנער מוהלים
בעסעם לאנדאנער מוהלים

די אונשוודינע רייזעלע

אדער די מוהלות פון א משונעים הייד

דער אונשוודינע רייזעלע
אדער די מוהלות פון א משונעים הייד

דער אונשוודינע רייזעלע
אדער די מוהלות פון א משונעים הייד

דער אונשוודינע רייזעלע
אדער די מוהלות פון א משונעים הייד

דער אונשוודינע רייזעלע
אדער די מוהלות פון א משונעים הייד

דער אונשוודינע רייזעלע
אדער די מוהלות פון א משונעים הייד

דער אונשוודינע רייזעלע
אדער די מוהלות פון א משונעים הייד

דער אונשוודינע רייזעלע
אדער די מוהלות פון א משונעים הייד

דער אונשוודינע רייזעלע
אדער די מוהלות פון א משונעים הייד

דער אונשוודינע רייזעלע
אדער די מוהלות פון א משונעים הייד

דער אונשוודינע רייזעלע
אדער די מוהלות פון א משונעים הייד

דער אונשוודינע רייזעלע
אדער די מוהלות פון א משונעים הייד

דער אונשוודינע רייזעלע
אדער די מוהלות פון א משונעים הייד

דער אונשוודינע רייזעלע
אדער די מוהלות פון א משונעים הייד

דער אונשוודינע רייזעלע
אדער די מוהלות פון א משונעים הייד

דער אונשוודינע רייזעלע
אדער די מוהלות פון א משונעים הייד

דער אונשוודינע רייזעלע
אדער די מוהלות פון א משונעים הייד

דער אונשוודינע רייזעלע
אדער די מוהלות פון א משונעים הייד

דער אונשוודינע רייזעלע
אדער די מוהלות פון א משונעים הייד

דער אונשוודינע רייזעלע
אדער די מוהלות פון א משונעים הייד

דער אונשוודינע רייזעלע
אדער די מוהלות פון א משונעים הייד

דער אונשוודינע רייזעלע
אדער די מוהלות פון א משונעים הייד

דער אונשוודינע רייזעלע
אדער די מוהלות פון א משונעים הייד

דער אונשוודינע רייזעלע
אדער די מוהלות פון א משונעים הייד

איש תחת גפנו...!

העלפער צו מסייע ווי דעם מיינלאפען פאר-
לאנג פון הונדערטער מאלאטיקען פון וועלכע
עס באשטערט די

אונדז חורמים המשותפת
של יכבי

ראשוו לציון וזכרון יעקב

Palwin פאלווין און P.W.C

ליינען ווערע איינציגע פארנעם נאראמירס
בי יי

אורח שמחות נוצם נור

פאלווין

אדער P.W.C.

נאראמירס ביי די פאלאטיקען.

THE PALESTINE WINE & TRADING CO. LTD.,

178/179, High Street, Shoreditch, London, E.1.

Printed and Published by the "Jewish Times" Ltd. (L.U.)
23, Whitechapel Road, London, E.1.

אנאירס אייד

אין די צייט און די אכטענד נייעס

אירע קענס האבען צוגעשען יאמ ער פאסט די צייט
און די אכטענד נייעס

דער אבאמאנסטע פרייז איז -
די צייט

די צייט 1 12
סענס 1 46
סענס 3 136

די צייט און די אכטענד נייעס צוזאמען -
די צייט 1 18
סענס 3 136

סענס 18%
סענס 18%

סענס 18%
סענס 18%

סענס 18%
סענס 18%

סענס 18%
סענס 18%

סענס 18%
סענס 18%

סענס 18%
סענס 18%

סענס 18%
סענס 18%

סענס 18%
סענס 18%

סענס 18%
סענס 18%

סענס 18%
סענס 18%

סענס 18%
סענס 18%

סענס 18%
סענס 18%

סענס 18%
סענס 18%

סענס 18%
סענס 18%

סענס 18%
סענס 18%

THE NEW HEBREW TYPOGRAPHY

paper for the consumption of their readers? Only a people trained in suffering could allow itself to be so imposed upon.

Evidently something much more drastic is required to awaken Jewish self-respect in this matter of typography. Recently, and not for the first time, the suggestion has been put forward and even carried, I believe, to the Commission stage, of Latinising Hebrew by suitable transliteration with the addition of certain new letters. The idea has actually been carried out of substituting the Western W for the inconvenient double vav which so frequently occurs in Yiddish.

But why should Hebrew lose all its distinctiveness? all its traditional associations? That would be to undermine the whole edifice of Jewish cultural sentiment. Surely the correct procedure is clearly to define the elements in which Hebrew typography is defective as compared with the best examples of Western printing, and then to see whether these may not be overcome without recourse to such counsels of despair as jettisoning completely the historic forms which are so precious a heritage. Not until the ancient letters have been proved to be wholly intractable and unyielding and Jewish craftsmanship is forced to confess itself to be totally incompetent to create can there be any necessity for the Latinisation of Hebrew.

One might argue for Latinisation from the point of view that a universal alphabet is desirable and quote the example of Turkey which has lately adopted these characters. But it should be remembered that Turkey has existed for centuries as an independent State, and her culture would not suffer from the change. A distinctive Jewish culture, however, is yet to be; what passes for such to-day is an agglomeration of foreign elements gathered in the passage of an exiled nation from country to country. What little there is, which is original and separate, may not therefore be discarded without risk to the national cause. There must be expansion and there ought to be adaptation to modern standards, but to abandon the traditional would, at this stage, be fatal.

3 It is easy to criticise, but the justice of the remarks which I have made will, I think, be freely admitted by all those who have made a study of the subject. There is no pleasure, however, in enlarging on prevailing evils, and
page twenty-five

THE NEW HEBREW TYPOGRAPHY

it is with relief that I turn to the constructive and remedial section of my book. The principal defects in the present Hebrew typography have already been stated, but it will be as well to enumerate them again before discussing how they may be obviated.

- (a) Hebrew characters are of one order; they have no distinct capital letters and lower-case (i.e. small) letters. Values cannot, therefore, be differentiated.
- (b) The squareness retards flow.
- (c) The colour is on the black side in horizontal bands; so that it does not match with Western type which is vertical in weight.
- (d) There is an absence of expression, making it impossible to select a Hebrew type for its appropriateness to the subject matter.

Collectively these deficiencies debar Hebrew from universal service. Clearly the same range of types with unimportant variations cannot be used for advertisement display and for fine book work. Actually, apart from the Rashi or Rabbinic characters, the Hebrew typographer has very little choice. The most frequently used are a fount with contrasting heavy and thin strokes, a bolder form with the thin strokes thickened, both of these being serif types, and finally a sans-serif, of which the so-called *Levenim*, a light type of even weight is a good example.* I leave out of account the cursive script used chiefly for correspondence and children's primers, and the "weiber-teutsch" employed originally for Yiddish devotional literature for women.

In modernising Hebrew typography, therefore, the formidable task has to be undertaken of formulating a principle of design which will permit of a variety of styles for all printing purposes, of creating a complete set of Hebrew capitals and lower-case letters which will retain their general integrity of form in either serif, sans-serif, grotesque or any other decorative treatment, and of introducing a fluidity which will make for easy reading.

This task I believe that I have concluded successfully, and publish the resultant designs in the hope that they will form the basis, if not the standard, for the Hebrew typography of the future. The need for learning a new alphabet, which the adoption of my designs would involve, is a difficulty which pales

* See Plate IV, page 27, opposite.

THE NEW HEBREW TYPOGRAPHY

into insignificance beside the blessings which it will bring. At least, I can claim to have shown that there is no urgent call for Latinisation, for whatever may be the final opinion on my characters, they are perfectly good Hebrew, and perhaps, because some of the letters are based on more archaic exemplars, a truer Hebrew than the square characters they are intended to supersede for general purposes.

לֹרְשׁוֹת לַהֲיוֹתוֹ יִצְהָר שְׁלִיט בָּאָדָם, לֹא יִיב יִהְיֶה לוֹ וּמִבְקֵשׁ לַהֲמִיתוֹ.
עִי מוֹעֲצוֹתָיו וּפִתְיוֹיו, כִּי אֲנִי אִמְרָתִי אֱלֹהִים אַתֶּם וּבְנֵי עֲלִיּוֹן כֹּלְכֶם.
דְּרָצִיתִי לְדַמּוֹת אַתֶּכֶם כִּמְלָאכִים קְדִישִׁין עֲלִיוֹנִין. שֶׁאֵין יִצְהָר שׁוֹלֵט

אֵין הַבְּדֵל בְּאוֹשֶׁר חַיִּי הָאָדָם בְּעוֹלָם, בֵּין הַעֲשִׁירִים אוֹ בֵּין הָעֲנִיִּים. הָעֲנִי
סוֹבֵל, אֲךָ גַּם הָעֲשִׁיר סוֹבֵל לֹא פָחוֹת מִמֶּנּוּ; וְהַהֲבֵדֵל הוּא בְּמִין וּצוֹרֶת הַסֶּבֶל.
וְהַמְּאוֹשֶׁר הוּא אֵינְנוּ מִצְטָעֵר בְּקוֹשֵׁי חַיּוֹ. הַנֶּאֱהָבִים וְהַנֶּעִימִים בְּחִיָּהם

מִלֹּאכְתָּנוּ, מִלֹּאכַת הַמִּסְפָּרִים, הִיא בְּרֹב, לְשׁוֹן
עַל־דְּבַר דְּרָכֵי הָאֱהָבָה וְעַל אוֹדוֹת קֶשְׁרֵי הַנוֹעָר,
בְּעוֹד שֶׁבַחֲלָל הַחַיִּים גַּם הַפִּירוּד וְהַרִיחֹק יִכְבָּשׁוּ
לָהֶם מְקוֹם וְאוֹרְחוֹתֵם הֵם בְּנִיחֻזֹּן, וְאֵכֶן כִּדְּאִי

PLATE IV

In formulating my principle of design I have borne in mind the perfection reached in Western typography. It is the easiest thing in the world for a trained typographer—and we will let him be English as that is the language in which I am writing—to select an appropriate fount from a wide range at his disposal for any kind of setting: his type will be in keeping with the message. He may choose Caslon, Garamond, Goudy, Nicolas Cochin, Gill Sans, Cable, or a grotesque titling such as Ultra Bodoni. My principle of design was, therefore, to accommodate Hebrew to the best Western exemplars, so that the Hebrew master-typographer would specify *Caslon Hebrew*, *Nicolas Cochin Hebrew*, *Cable Hebrew* or *Ultra Bodoni Hebrew*, etcetera, according to the requirements of his subject. In the designs in this book each of the page twenty-seven

THE NEW HEBREW TYPOGRAPHY

four last named is represented as they differ so greatly in spirit, and use; but any others could have been represented with equal facility. Caslon is the time-honoured practical type of clear legibility, and even to-day it is the most frequently used for book work. Nicolas Cochin is an elegant aristocratic face with its long ascenders and dainty serifs. Cable is essentially modern, clean, open, and even-weighted. While Ultra Bodoni is the grotesque form of the sharp and incisive Bodoni, suitable for titling of a distinctive character.

It was evident to me that if the proposed principle could be carried into effect it would remove immediately all the inherent defects of Hebrew typography, with the added advantage of permitting of harmonious bilingual printing, as the same type-family of identical point size could be used for both Hebrew and English.

The first step towards achieving this result was to convert Hebrew from a horizontal to a vertical emphasis, and this had to be followed by the very delicate and arduous task of designing a new alphabet with capitals and lower-case letters and their italics. As the present characters are nearer to capitals than to small letters, I have adopted them as my new capitals, and with a few minor alterations and, of course, the serifs and vertical emphasis, they will be found to agree with the traditional forms. The *het* is really the only letter which has been changed to any extent, and this is based on first century Hebrew inscriptions, that is to say, an additional horizontal line has been added.

The lower-case letters naturally presented the greatest difficulty, but here I have had the help of the Rashi or Rabbinic characters, which, as I have pointed out, are the nearest to a true lower-case reached with the square characters. It will be advisable for me to describe each letter separately.

Alef. This letter is based on the Rabbinic, the vertical stroke being bent over to the right. The effect of this alteration is to increase the likeness to the capital, of which it becomes a natural diminutive.

Bet. Apart from the vertical emphasis follows the Rabbinic.

Gimel. The Rabbinic here being too like the square characters, I have slightly adapted an old Yemenite form.

THE NEW HEBREW TYPOGRAPHY

Daled. Simply a diminutive of the capital.

He. Based on first century Hebrew inscriptions with the ascender extended. It is thus an "h" reversed.

Vaw. Based on first century Hebrew inscriptions.

Zayin. Inspired by Eastern manuscript cursives.

Het. Adapted from the Rabbinic.

Tet. Based on early inscriptions.

Yod. A diminutive of the capital.

Kaph. The Rabbinic form with vertical emphasis.

Lamed. The usual form.

Mem. Adapted from early inscriptions.

Nun. Inspired by Maccabean coins.

Samek. Eastern Rabbinic.

'Ayin. The usual form.

Pe. Adapted from the final form of this letter.

Zade. A diminutive of the capital.

Koph. Based on pre-exilic seals and inscriptions.

Resh. Adapted from early inscriptions. The result is an "r" reversed.

Shin. A variation of the usual form, obtained by joining the two branches, with emphasis on the vertical curve.

Taw. Created from the old Hebrew cruciform and the square character. It thus presents the onomatopœic form of "th" reversed.

The full complement of capital and lower-case letters built up from the sources
page twenty-nine

THE NEW HEBREW TYPOGRAPHY

mentioned, lend themselves readily, as I have illustrated, to any style of type design, and would be equally serviceable for commercial or book work. I do not claim for my types that they are perfect, or that the forms I have created will be finally adopted; but I do claim that they are harmonious even to the careful distribution of ascenders and descenders, and that I have demonstrated that a modern Hebrew Typography is practicable. Whatever objections may be raised, I am confident that the principles on which I have worked will be shown to be sound ones.

Few points remain to be mentioned. The italics have been sloped in the direction of reading as in the Western world, so as not to retard the flow. But should the weight of opinion require that Hebrew in the future should read from left to right, it would be a simple matter to reverse my alphabet.

I have omitted final letters and expanded letters as obsolete. I have also refrained from showing vowel points or accents; but these could easily be included if required. My idea with regard to numerals and punctuation would be to employ the Arabic numerals and the usual Western punctuation, simply casting these in reverse of the appropriate fount.

And so I leave the new Hebrew Typography to whatever fate may be in store for it, conscious that I have followed the teaching of Rabbi Tarphon: "It is not thy duty to complete the work, but neither art thou free to desist from it."

THE NEW HEBREW TYPOGRAPHY—SPECIMEN ALPHABETS

ממממ

ממממ ממממ ממממ
מממ מממ מממ
מממ מממ מממ
מממ מממ מממ

מממ מממ מממ
מממ מממ מממ
מממ מממ מממ
מממ מממ מממ

מממ מממ מממ
מממ מממ מממ
מממ מממ מממ
מממ מממ מממ

מממ מממ

THE HATIKVAH

First Two Verses and Refrain

(Title in "Caslon" type Hebrew Old Face Heavy, 18 point. Verses in 14 point. Refrain in "Caslon" type Italic, 18 point. Repetition of Refrain in 10 point Italic)

For comparison with the new Hebrew type-faces, the corresponding Latin types are printed on the first two specimen pages. Those on page 33 may broadly be described as book types, while those on page 35 represent display types. The Hebrew designs are in the order shown, reading downwards, Capital letters above, Lower Case letters below.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z

Caslon Old Face Heavy 24 pt.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z

Caslon Old Face Italic 24 pt.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z

Nicolas Cochin 30 pt.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z

Nicolas Cochin Italic 30 pt.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m
n o p q r s t u v w x y z

Cable Bold 24 pt.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m
n o p q r s t u v w x y z

Cable Light 24 pt.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m
n o p q r s t u v w x y z

Cable Bold Italic 24 pt.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m
n o p q r s t u v w x y z

Ultra Bodoni 18 pt.

3 1 П 7 Л Т X

Л П 3 С ' П Н

7 Р 5 Я У О

П В

Г Л 3 1 П 7 Л Т а

5 q y p v p 5 c ,

д в 1 о

ſ ʒ Ꝁ ꝁ Ꝃ ꝃ Ꝅ

ꝅ Ꝇ ꝇ Ꝉ ꝉ Ꝋ ꝋ

Ꝍ ꝍ Ꝏ ꝏ Ꝑ ꝑ Ꝓ

ꝓ Ꝕ

ꝕ Ꝗ ꝗ Ꝙ ꝙ Ꝛ ꝛ Ꝝ

ꝝ Ꞁ ꞁ Ꞃ ꞃ Ꞅ ꞅ Ꞇ

ꞇ ꞈ ꞉ ꞊

ſ I Ũ T ɹ ɿ X

ɹ Ũ ɿ ɿ ɿ ɿ H

ɿ ɿ ɿ ɿ ɿ ɿ

ɿ ɿ

ɿ ɿ ɿ ɿ ɿ ɿ ɿ ɿ ɿ

ɿ ɿ ɿ ɿ ɿ ɿ

ɿ ɿ ɿ ɿ

5 I U 7 A U X

A U 5 C I U H

7 2 5 B Y U

U V

c i G n s i d t c z a

5 q y p v x b

d b r p

א ב ג ד ה ו ז ח ט י

כ ל מ נ ס ע פ צ ק ר ש

ת יו יא יב יג יד

טו טז

יז יח יט כ כא כב כג

כד כה כו כז כח כט

ל למ לו לז

ל ו ת ת ה כ א

ה ח ט כ י ד ה

ו ק ז פ י ד

ח ט

ג ת ז ו ד ה ח ז א

ב ק י פ ט פ ב כ י

ת ט ו פ

ל ו ת ר א ב א

ה ח ט כ י ג פ

ק צ ע פ י ד

ח ט

ג ה ז ר ה ר א ב א

ב ג ד פ ט פ ב כ י

ד ט ר ק

5 J N T A T X

A M 5 5 J A H

7 P 5 9 Y U

A B

A 8 a d r a z a

y p 5 p 5 9 9 G

d v r p 5 q